



MUSICAL VIBRATION

— OF THE —

Speaking Voice



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Musical Vibration

OF THE

Speaking Voice

A COMPREHENSIVE METHOD

BY MRS. L. DOW BALLIETT

*Author of "Body Beautiful," "How to Attain
Success Through Strength of Vibration,"*

*"A System of Numbers as Taught
by Pythagoras."*

PRINCIPAL OF SCHOOL OF PSYCHOLOGY AND PHYS-
ICAL CULTURE, ATLANTIC CITY, N. J.

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MUSICAL VIBRATION OF THE SPEAKING VOICE

A COMPREHENSIVE METHOD

The voice, like the rest of the body, should be carefully trained to express harmony with the higher self which dwells within and is called the soul.

In singing it is the soul quality that we admire. In the speaking voice, it is this quality which touches the heart when expressed in musical tones and rhythm.

A muscular tone creates a muscular feeling in the hearer and tires, as does muscular labor.

Harmonious musical tones affect the hearer agreeably because he is listening to nature's own music.

This simple theory of training the speaking voice by the vibration of musical notes found in vowels, is brought forth as a felt need after years of unsuccessful search for such a system.

The success of the system depends upon the persistence and care with which the

musical vibration of the vowel is used, Pythagoras' system of numbers being the basis.

The vibration of the vowel gives the character to the word.

As the vowels A, E, I, O, U form the spiritual structure of the alphabet, so should they govern the tone of the word. When properly pronounced, all words appear as musical productions. The tuning of the body to produce them musically puts it in harmony with the Trinity, which is the perfect whole of Body, Soul and Spirit. The higher part, called the soul, cannot express itself unless the lower vibration, called the body, comes to its aid. It is impossible for a body with bound and hardened muscles, to which no thought or care is given, to keep itself beautiful or to emit musical sounds.

When a person is inharmonious it shows in a discordant voice. When the unity of body, mind, and soul is made, the voice is first to express harmony, showing what is called culture.

In the harmony of the voice we hear the soul's own life song, which song can be

stilled by the lower and coarser vibration. The going out of this song attracts the gifts of the Spirit found in the seen and unseen world.

Many gifts lie just above us and we have failed to attract them. Before these can be ours, we must do our part by training and concentration upon the desire to fit ourselves to take the part which belongs to us in the great choir of nature, called the Music of the Spheres.

Seat yourself at the piano or other instrument with a care-free mind. Do not let your body become rigid. Remember you are going to let the higher part of your nature express itself through your voice. When you have succeeded, you will realize in part what the unity of life means. The harmony gained will overcome nervous conditions and discordant thoughts.

Strike the first note in the following table, which is found in middle and treble C.

A vibrates to treble	C
E vibrates to middle	G
I vibrates to treble	D
O vibrates to middle	A
U vibrates to treble	E

The meaning of this key is found in Pythagoras' system of numbers. (See "Vibration.")

The musical keys begin with C and run, C, D, E, F, G, A, B.

C	D	E	F	G	A	B
1	2	3	4	5	6	7
8	9					

The letters of the alphabet begin with A and run to Z in the musical key.

A being the first letter vibrates to the first key, C.

E being the fifth letter vibrates to the fifth key, G.

I being the ninth letter vibrates to the ninth key, D.

O being a No. six letter vibrates to the sixth key, A.

U being a No. three letter vibrates to the third key, E.

Strike treble C.

Say A, do not sing or hum it. Strike the note again and say A. Turn from the piano and say A. Strike the note again on the C below treble C and say A. Remember that

while saying A, you are striking C. If you sing it you are not training the speaking voice.

Find the harmonious tone for the speaking voice in this octave. As there are tenor, soprano, alto and bass voices, each having its own harmonious place, so you can find your own place in this octave. When you have found one tone you will realize the harmony of all words and that you are attuned to the highest octave as well as the lowest. Join the lower octave with the higher in the sound, especially when vowel is repeated, as in feel, booth, etc. You may have to repeat many times until you know you are right.

It is possible that when you strike C and then G, your ear may not be able to detect the difference in the tone. If so, do not be discouraged. This shows your physical channel of expression is closed and only by persistent training and care can it be opened. But it can be done. Know that you can not find a better way of developing yourself than by compelling your body to yield to the higher force. In time your ear will be attuned. The same may be true of

the vocal chords; they may have to be strengthened and tuned, but with persistence the throat will respond to what may be the first development of a singing voice.

With this instruction and the aid of your higher self, you will win, and the result will come upon you as a benediction.

When you have become friendly with C, take the vowel E and find its voice in G. Strike G as you did C and find your tone in the octave between the G below and the one above treble C.

Strike G and when saying E, join the lower tone with the higher. Catch the vibration of both and join them. Now the curtain is lifted you will not find it difficult.

Take the rest of the vowels in the same way, finding the harmony of tone within the octave.

Your own emotion will govern the emphasis of the word either in a high or a low tone. Never loose the tone of a vowel expressed in a word. When you have learned the sound of each vowel in its musical octave, practice without the piano.

Take the following exercise:

ha ba, he ba, hi ba, ho ba, hu ba,
ha be, he be, hi be, ho be, hu be,
ha bi, he bi, hi bi, ho bi, hu bi,
ha bo, he bo, hi bo, ho bo, hu bo,
ha bu, he bu, hi bu, ho bu, hu bu.

giving each vowel its own sound. Speak out clear, but do not force the voice into coarse tones, neither let it be monotonous or dead.

To distinguish muscular tones from nerve or soul tones, take the word AT. Say it with force and notice the muscular feeling it produces. Then say AH in a normal tone and notice the balance contained in it. This is the correct form to use and in the octave of treble C.

When you grow discouraged, think of the months of practice you spent with an instructor and of your disappointment when you found your speaking voice but slightly improved and your reading voice only forced into certain forms.

Culture should not be that which is used only at set times, but should be always in action, otherwise the world will judge your character by its weakness.

After having conquered the single vowels, practice the following exercise:

ha ha, lead, indian, oday, Sunday,
have, meet, hide, swollen, hurt,
obid, sleeping, hitting, showing, tulip
all bog, be so, hi bo, stood, turn over,
a bug, he cut, hit u, ought, fun fun.

Give preference to the first vowel in a word. Pass from it to each following vowel that is active. Use an unbroken sound, shading and modulating the tone in a musical, harmonious manner. When striking each note with voice or instrument bring out the silent voice of the vowel, as it will speak more decidedly to your hearers than the word itself will do.

It will be wise each day to fill the storehouse of your memory with a verse or couplet to recite when called upon, as it will be impossible not to do so when your voice is expressive. Practice these verses from a musical standpoint until every word can be joined to the next rhythmically.

Take different words and practice them to express different emotions.

Take a sentence like "Open the door," "I live in love," "Guide me farther," and see how many commands, entreaties and desires you can express with the sentence, but let each word hold strictly to the musical sound of its vowel. In ordinary conversation you will soon find that a word that does not express its silent side will be avoided as a lifeless thing, until the spirit in the vowel has been brought forth. When you have thus conquered the voice the musical vibration of the vowels will be a joy to you. You will be able to speak the words of song or hymn without a trace of the singing voice and yet be able to suggest the melody.

Above all, avoid affectation. Be natural. If you breathe correctly it will greatly aid your development.

Strength at the center is gained by the unity of the whole.

Breathe as though bringing the force from the bowels of the earth up through your body, holding the gathered force at the diaphragm, feel the breath fill the whole chest cavity, the force going to the top of the head.

Hold firmly below the diaphragm, making the abdominal muscles support the upper part of the body.

Always be conscious of strength at the Solar Plexus lying back of the stomach. It is the sun of the body and is a light bearer.

Let the chest with the shoulders be normal; the strength lies in the diaphragm and below it.





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